

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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THE MUSICAL PROFESSION; AND THE MEANS OF ITS ADVANCEMENT CONSIDERED.

NO. I.—CATHEDRALS AND COLLEGIATE CHURCHES.

BY HENRY J. GAUNTLETT.

"We are perpetually in such engagements and situations, that 'tis our duties to speak what our opinions are—but God forbid that this should ever be done but from its best motive—the sense of what is due to virtue, governed by discretion, and the utmost fellow-feeling: were we to go on otherwise, beginning with the great broad cloak of hypocrisy, and so down through all its little trimmings and facings, tearing away without mercy all that looked seemly—we should leave but a tattered world of it."—*Sterne's Sermons, No. XVII.*

"As for this church of ours, there is, at this time especially, little fear of too much; and if we be not more in the ablativè, than our ancestors were in the dative case, yet we are, generally, more apt to higgel with the Almighty: and in a base niggardliness, to pinch him in the allowances to his services; wherein we do not so much wrong our God as ourselves; for there is not in all the world so sure motive for God to give largely unto us, as that we give freely unto God."—*Hall's (Bp. of Exeter and Norwich) Holy Decency in the Worship of God.*

"The fatal error into which the peculiar character of the English Reformation threw our Church, has borne bitter fruit ever since; I mean that of its clinging to court and state, instead of cultivating the people. The Church ought to be a mediator between the people and the government, between the poor and the rich. As it is, I fear the Church has let the hearts of the common people be stolen from it. See how differently the Church of Rome—wiser in its generation—has always acted in this particular. For a long time past the Church of England seems to have been blighted with prudence, as it is called. I wish with all my heart we had a little zealous imprudence. * * * I sometimes hope that the rabid insolence and undisguised despotism of temper of the Dissenters, may at last awaken a jealousy in the laity of the Church of England. But the apathy and inertness are, I fear, too profound—too providential."—*S. T. Coleridge.*

UNDER this title we propose to give our consideration to the means afforded, in this country, to those persons who may determine on exercising "the art and mystery of a musician." The musician *par excellence*, a kindred spirit with the minds of a Bach, Beethoven, Handel, Mozart, Haydn, or Spohr, probably possesses the high intellectual endowments which would enable him to attain any of the distinguished prizes held out to the aspiring student in either of the three learned professions. But the opportunities of early education, the mode of entrance into the musical profession, and the remuneration afforded to first-rate talent, in this branch of the fine arts, present few or none of the facilities

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which precede an introduction, and are essential to success in the paths of life to which we have alluded. The means of education offered to the parent, who may determine on placing his child in the musical profession, are three; two of which are limited in their extent. 1st. That indirectly connected with the State, viz., the ecclesiastical foundations attached to the chapels-royal, and the cathedrals and collegiate churches, and which provide, or at least originally provided, for the education of the choristers, from an early age up to the period at which their voice breaks, when they become for some years useless to the choir. Here may also be added the Catholic choirs and those Protestant chapels where small choirs are maintained at the charge of the congregation. 2ndly. That afforded by the Royal Academy of Music, and the King's Scholarships attached to that institution. 3rdly. Private education, the value of which is of course chiefly dependent on the amount which the party can afford to lay out on the object of his wishes.

There is, however, no recognized mode of admission into the profession. No examination of the candidate is required, and the amateur of to-day may become the professor of tomorrow. There are indirect methods adopted by the adult who may be desirous of entering the profession, which vary according to the wishes of the party. If he be desirous of becoming a festival or concert singer, no matter how high his qualifications, unless he article himself, for certain good considerations, to one who has the direction and control of sundry festivals and concerts, he will make but slow progress, and lose much valuable time. If, by mistake, he should article himself to one who has not the power of bringing him forward on such occasions, he will soon truly and sorrowfully exclaim—"Oleum et operam perdidit." If he be a song and glee singer, and wish to attach himself to the *corps* who attend the numerous convivial parties given during the year in the metropolis, he must article himself to one who directs the musical department at the city corporation dinners, and can also get him introduced as a member into the Catch and Glee clubs, and the most distinguished lodges in freemasonry; or otherwise he will sink down, and belong to a class politely termed "Guinea Pigs," that is, gentlemen who exercise their talents at the convivial board for a recompense considerably under the approved sum; which is not, however, too extravagant a reward for those whose learning and talents are devoted to this branch of the art. If he seek admission into one of the cathedrals, the matter is not one of very great difficulty; more especially if he possess a fine voice, and has been a choir-boy. But he must recollect that he has perhaps for many years to exercise his talents in a cathedral, for a pecuniary return which a common porter would consider but an inadequate compensation for his walk and loss of time; the pay to the deputy of a vicar-choral averaging about two shillings and sixpence a service. If the candidate for musical distinction be an instrumental performer, the difficulty of making his way, or securing any of the few prizes or honorary rewards offered to the deserving members of the profession, is considerably greater than with the singers. He may be the finest organist in England, such as an Adams or the Wesleys, and yet never become a chapel-royal organist or conductor of the cathedral service, a service in which its vehicle is music—its highest charm the organ—its

presiding genius the organist. The young instrumentalist must, following the example of Moscheles, rely on his talents and wait in patience: the highest real distinction will eventually crown his efforts, the undivided consent of his fellow-men to apportion him the character of the consummate musician. With correct, respectable conduct, such a character can scarcely fail of obtaining the more substantial accompaniment of a large and flourishing income.

The remuneration offered to the members of the profession differs in a wide degree. We shall endeavour to consider it in reference to the composer, the singer, and the instrumentalist. The composer has indeed hitherto but a melancholy prospect. If like Worgan, Battishill, and the two Wesleys, his genius leads him to cultivate the ecclesiastical style, he may have the merit and reputation of being one link in the chain of the great Church writers from Gibbons downward; but scarcely derive a shilling in return from the revenues of the Church. As a glee writer, if he belong to the catch or glee clubs, he may annually secure a slight acknowledgment of his talents; or, in the alternative, like Mr. Elvey, he may send in his composition, have it sung, the votes cast, the prize allotted to him, and ultimately have the production turned out of the room as inelegible, the author not being a member.* As an opera composer the field is more open and extended. Here the powerful influence of the press is brought immediately to bear upon the subject; and, if he possess genius he need not fear that justice will eventually be allotted to him. Still great difficulty attends him in his efforts to obtain the necessary co-operation of a good poet and dramatist combined. Those most celebrated, and the best calculated to produce a popular and ingenious *libretto*, are the least inclined to exercise their talents in this way. The singers, the performers, the orchestra, the parts, cannot be transplanted into the provinces; and the opera will in all probability be confined to the theatre at which it was originally brought out: whereas a successful comedy or farce may have a run throughout England; and, thanks to the legislature, not without emolument to the author. Formerly the singer had to look to the Church, the Ancient Concerts, the Catch and Glee clubs, for his position in the profession; but this was when the country had no opera, properly so called. This was natural: the Church is connected with the State, and the Ancient Concerts, Catch and Glee clubs, embraced the wealth and aristocracy of the country. But the formation of the Philharmonic Society, the weekly meetings of large Amateur Choral Societies, and the great change effected in the notices in the daily journals of musical compositions and performances, have contributed to render to genius and talent, wherever displayed, their due meed of applause. The Philharmonic has destroyed the character of the Ancient Concerts for instrumental performances, the Amateur Choral Societies for vocal; the modern symphony has crushed the old fashioned and wretchedly constructed concerto: Mozart's Requiem, Beethoven's masses, and Spohr's oratorios and psalms, have ruined the Italian schools of preceding centuries. The directors of the Ancient Concerts have one resource left; to lead the way in the production of the

* This curious incident took place last season. There being only two other compositions and two prizes, each of necessity was successful. They order these things differently in Manchester.

masses, motetts, and litanies of Sebastian Bach, and a proud day that would be for us, to find the aristocracy of the country advancing the general taste in musical science. One might then possibly hope, at no distant period, to see the day when Louis Spohr might be conducting one of his own operas at the King's Theatre. The singer's readiest way to the first distinction in his profession is the theatre, the instrumentalist's the Philharmonic Concerts.

The honorary distinctions and prizes to be found in the profession are comparatively few. The musical degrees, those of Bachelor and Doctor, although the statutes of the universities have made them accessible to any person of ordinary talent and information; yet the expense of journeying into the provinces with a band of instrumentalists, singers, and choralists, has naturally deterred the rising members of the profession from availing themselves of this desirable distinction. Surely professorships might be established in the London Colleges, and some arrangement made with the Philharmonic, British, or Royal Academy orchestras, for the performances of the exercises of those inclined to seek such honours. The prizes are the professorships at Oxford, Cambridge and the Gresham; the offices of Musician in Ordinary and Composer to his Majesty; that of Private Organist to the King, vacant since the death of Charles Wesley, and merely honorary; Organists to the Chapels-Royal, of whom there are two; Master of the King's Household Band, Organists of the Cathedrals and Collegiate Churches, Conductor of the King's Concerts of Ancient Music; Members and Associates of the Philharmonic Society, Members of the Catech and Glee clubs, and appointments of Organist to the large churches.

We will now consider how the interests of the professor may be advanced by suggesting a few hints respecting his education, entrance into the profession, and remuneration. First we will refer to the cathedral institutions. The cathedrals may be arranged into two classes, the one derived from the Benedictines, the other governed by the statutes of the 8th Henry and his successors. The former are those termed "on the old foundation," the latter the new or reformed cathedrals. The object of these institutions, their offices, and the duty of their officers, are, however, much the same, except that in some of the cathedrals, regulated by Henry VIII, a greater attention is bestowed on the choristers. It is a well known fact, that all our great ecclesiastical corporations were, at their establishment, of a scholastic nature; and that the canons and prebendaries, not yet admitted to the priesthood, were under the paternal jurisdiction of the bishop. The design of their foundation was for the solemn performance of divine worship, and to provide masters for the instruction of youth. The schools were of two kinds;—a choral school, in which the scholar should be taught the knowledge of church music, and the art of singing, and to play skilfully upon musical instruments, and to be supplied with books; a grammar school, in which a certain number of the students should be maintained from the revenues of the foundation, and taught Latin and Greek, writing and arithmetic, and in some schools Hebrew, the composition of Greek and Latin verses, &c. &c. The science of music was universally cultivated by the priesthood; the Church was truly its "nursing mother." Indeed "music was so completely identified with religious

offices, that, in the language of our ancestors, to sing and to pray were used as synonymous terms.* The members of the choirs are generally a Dean or Superintendent, Precentor or principal Chanter, Chancellor or *magister scholarum*, and Treasurer, termed the dignitaries; to these may be added the prebends, the minor canons or priest vicars, and vicars choral, who at their first institution officiated as deputies or substitutes for the prebends; the secondaries forming an intermediate step between the vicar and the chorister and the *parvi clerici*, (little clerks), or choristers. Other officers might be enumerated, such as the sub-dean, succentor, sacristan, almoner, music-master, organist, &c. &c. The succentor officiates as deputy in the absence of the precentor. The almoner is guardian over the choir boys, to overlook their moral conduct, superintend their masters, and see that their musical and literary education be properly attended to.

"There have been three silent revolutions," says Coleridge, "in England; first when the professions fell off from the Church"—the quotation need not be continued; but it will be found, that when sacred

* In most systems of divine worship music has taken a prominent station. In the works of the early Christian writers there are constant allusions to the music of the times and the chants of the church. One passage (from Jerome) may be interesting to our readers. It follows a quotation of the 19th verse, ch. 5, of the epistle to the Ephesians "*Audiant hæc adolescentuli, audiant hi quibus psallendi in ecclesiâ officium est, Deo non voce, sed corde cantandum: Nec in Tragædorum modum guttur et fauces dulci medicamine colliniendas, ut in ecclesiâ theatrales moduli audiantur et cantica, sed in timore, in opere, in scientiâ scripturarum.*" In alluding to the subject of sacred melody, Bp. Hall refers to the music of the Temple in these words: "What a marvellously cheerful service was that, O God, which thou requiredst and hadst performed, under the Law. Here was not a dumb and silent act, in thy sacrifices a beast bleeding before thy altar, and a smoke and flame arising out of it; here was not a cloudy perfume, quietly ascending from the golden altar of thine incense; but, here was the merry noise of most melodious music, singing of psalms and sounding of all harmonious instruments. The congregation were upon their knees, the Levites upon their stage sweetly singing, the priests sounding the trumpets, together with cymbals, harps, psalteries, making up one sound in praising and thanking the Lord (2 Chron. xxix. 25, 28, v. 12, 13.) Methinks I hear and am ravished, in some of thy solemn days, a hundred and twenty of thy priests sounding with trumpets, thy Levites in greater number singing aloud, with the mixture of their musical instruments; so as not the Temple only, but the heaven rings again; and even in thy daily sacrifices, each morning and evening I find a heavenly mirth, music if not so loud, yet no less sweet and delicate; no fewer than twelve Levites might be standing on the stage, every day singing a divine ditty over thy sacrifice; psalteries not fewer than two nor more than six; pipes not fewer than two nor more than twelve; trumpets two at the least, and but one cymbal: so proportioned by the master of thy choir, as those that meant to take the heart through the ear. I find where thy holy servants, David, Solomon, Hezekiah, (doubtless by thy gracious direction, yea by thy direct command, (2 Chron. xxix. 25-28) both appointed and made use of these melodious services. I do not find where thou hast forbidden them; this I am sure of, since thou art still and ever the same, under both Law and Gospel, that thou both requirest and delightest in the cheerful devotions of thy servants."

It is to be regretted that the ministers of the Establishment pay so little attention to the musical portion of divine worship in the parochial churches. The laity should take up the subject, and by appointing wardens of musical taste and ability, much might be effected, both quietly and speedily. Coleridge, in alluding to this subject, very justly observes:

"I exceedingly regret that our Church pays so little attention to the subject of congregational singing. See how it is! in that particular part of the public worship, in which, more than in all the rest, the common people might and ought to join,—which, by its association with music, is meant to give a fitting vent and expression to the emotions—in that part we all sing as Jews, or at best as mere men in the abstract, without a Saviour. You know my veneration for the Book of Psalms, or most of it; but with some half-dozen exceptions, the Psalms are surely not adequate vehicles of Christian thanksgiving and joy! Upon this deficiency in our service Wesley and Whitfield seized, and you know it is the hearty congregational singing of Christian hymns which keeps the humbler methodists together. Luther did as much for the Reformation by his hymns, as by his translation of the Bible. In Germany the hymns are known by heart by every peasant; they advise, they argue from the hymns, and every soul in the church praises God like a Christian, with words which are natural and sacred to his mind. No doubt this defect in our service proceeded from the dread which the English reformers had of being charged with introducing anything into the worship of God but the text of Scripture."

music ceased to be cultivated in our collegiate establishments, that the greater portion of the choir became sinecurists. First as to the Precentors; it is the duty of the First Chanter to be governor or leader of the choir, to elect the choristers, to provide them a singing-master, to superintend their musical education, and to take care that the whole service be venerably and correctly performed. It scarcely needs observation that this office is now a sinecure; and if the music of the Church had kept up an equal stride with that beyond its pale, it would be difficult in these days to find a person in orders sufficiently accomplished in the mysteries of the science to undertake its duties. The Chancellor's stall is "a perfect sinecure," at least so writes Dr. Richardson, who in 1813 held that office in St. Paul's Cathedral. "All I know is," says the Doctor, innocently enough, in reply to a communication from Miss Hackett respecting his duties, "that it was given me as a perfect sinecure." The Treasurer has long been a sinecurist, as every member, we believe, looks after his own income. The Prebends and Minor Canons are for the most parts sinecurists; for although the Minor Canons, upon whom devolves the duty of chanting the service, must sing '*Cum notâ*,' yet they are, as far as choral music is concerned, not very efficient in their duties. What, then, some men will say, do these dignitaries of the Church? Why, the meetings of the chapter are regularly convened; the chapter clerk duly makes his report of the receipts and expenditure of the establishment, and receives his directions for the better obtaining arrears of rent and tithes, and improving the lands and tenements appertaining to the church. The state of the Fabric-fund is investigated, and if found satisfactory, a liberal order is given to the plumber and glazier; preaching turns are arranged: in short, all matters relating to their individual interests, are duly discussed and dispatched; but the musical service, that, the dignitaries declare, is "not in their way." They like "to be played in and out;" but to what tune, is rather a matter of indifference. "'The Dead March in Saul,' 'Hallelujah Chorus,' 'Pastoral Symphony,' any thing that I am likely to know, Mr. Organist, if you please," says the Marsyas of the chapter. "But those rolling, turn up and down fugues of yours, I must say, I very much dislike; for I cannot understand them. It is like being fixed on a wheel, Sir; there is nothing to lay hold of; they make my head giddy, Sir."*

* The opinion that choirs are not what they ought to be, is generally prevalent in the highest quarters. We quote part of a debate which took place in the House of Lords at the close of the last Session, on a clause in one of the Church bills. The report is taken from the *Times*.

"The Duke of Wellington—said he hoped the House would not consent to a change which it went to introduce, a change of an important nature, and one to which he entertained a strong objection. The effect of it, he contended, would be to deprive the Cathedrals of their choirs. The proper way to secure the continued utility and efficiency of those bodies, would be to place the funds at the disposal of the ecclesiastical commissioners, rather than that of the Lords of the Treasury; he should therefore move its omission, being persuaded that it must lead to the eventual extinction of choirs.

"The Marquis of Lansdowne—would not consent to the omission of the clause, for it involved the broad principle of the continuance of sinecures or their discontinuance. He was no advocate for extinguishing the choirs, or in any respect diminishing the Cathedral service, but sinecures he was resolved to do all in his power to abolish. The effect of the bill, he contended, would be merely to collect together the fund which the *vicars-choral and minor canons now received for doing nothing*, [this is a misapprehension of the facts, my Lord] and apply them to the real use of the Church.

"The Archbishop of Armagh—said that the bill ought not to contain a clause for destroying all choirs, merely because abuses might be found in some of them; they ought to do away

In suggesting a few hints, by which the music of the cathedral churches may be improved, it may be observed, that—

I. The choristers should receive, in the widest sense of the term, a sound musical education.

II. That the number of Vicars Choral in constant attendance, should be augmented to at least twelve, to whom should be assigned the verse parts, and who should be considered as the *sol*i performers.

III. That in the cathedrals, where there are already the Secondaries, the number should be augmented to ten on each side, and in those cathedrals where there are not, the order should be instituted, and that number appointed.*

IV. Appoint as Precentor, one who shall be a *bonâ fide* Conductor, and an accomplished musician.

V. Unite to the office of Precentor that of Organist: if continued separate, appoint an individual in every way meet for the duty—not a stick of a fellow, who relies upon “the wretched system of thorough bass” to go through his task, and the reverberation of a magnificent building, to cover the multitude of his offences.

VI. Renovate and enlarge the organs.

VII. Found a Library: and appropriate a sum to be annually applied, under the guidance of the Precentor, for the importation of the best foreign music, and the compositions and productions of the works of our native artists.

But how is all this to be effected, and where are the funds to come from? We will endeavour to answer this enquiry in our next article.

THE PRESENT STATE OF MUSIC IN HOLLAND.

(Concluded from page 120.)

THE French Opera House, at Amsterdam, has little of external beauty, neither is its interior so comfortable or roomy as it might be. It will scarcely contain nine hundred persons. However, the French opera is the great resort of the fashionable world of Amsterdam, partly because it is the mode to go there, partly because the constant and unceasing activity of the management makes the performance very attractive. The principal singers are Mesdames Roche and Jolly, and the

with *sinecures*, but they ought not to punish innocent parties. In his opinion the best mode of getting rid of the difficulty would be to place those funds under the management of the Dean and Chapter, to be applied to the purpose of maintaining a choir.

“The Duke of Wellington—disclaimed any intention of keeping up sinecures; he should be as ready as the noble marquis opposite to concur in abolishing them, but he wished to prevent the abolition of choirs.” See also “Lord Henley’s Letter to the King, on Church Reform.” Any step that might tend to the abolition of the choirs, would, we think, meet with the most marked disapprobation from the country. On the contrary, their improvement would be hailed with unmingled satisfaction. The members of the cathedral (that of St. Paul’s) at its foundation were, a bishop, thirty major canons, twelve minor canons, and thirty vicars.” The Gregorian service must have sounded well in those days. Imagine seventy-three voices, with a complement of choristers, going through (in the present cathedral) one of Sebastian Bach’s Gregorian Litanies. We should hear no more of Messrs. King, Kent, Arnold, Porter, Bent, and a score other such writers.

* We understand that the Dean and Chapter of Westminster are about to carry into effect something of this nature. The Dean, by his determination to compel the personal attendance of the Vicars Choral; and Mr. Turle, by his assiduous care and attention towards the *parvo clerici*, have already placed the performance of the music at the abbey in a very eminent position.

Mademoiselles Stevens, Devereux, Vautrin, Laure, Bender, &c. The principal tenor singer, a tolerably high well-toned voice, but he sometimes strains it; his style of singing is good, and as he is an admirable actor, he never fails to please. The other tenors, Roche, Fedé, and Vautrin, are decidedly second to him. The theatre possesses two good powerful bass singers in Messieurs Margaillan and Johannis; and Jourdheuil, a young performer with a beautiful baritone voice, although he has yet much to learn, displays such decided talents, that much may be expected from him. The chorus, especially in men's voices, is weak. But the orchestra deserves honourable mention, as does their leader, M. Molineuf, now an old man of seventy-five years of age, who has filled this situation nearly half a century. The manager of this theatre is Vautrin, who some few years since succeeded in the direction Nourrit, a brother of the celebrated Parisian singer.

The German Opera has in the last twenty years seen many changes in its management. Schirmer, Haberkom, Miller, Schutz, Bornschein, Frisch, Von Zeithen, have successively undertaken it. For the last three years it has been under the direction of Amelung. Mme. Duringer, a mezzo-soprano, plays admirably, especially in 'Euryanthe,' and as 'Sextus,' in 'La Clemenza.' Though her voice is somewhat wanting in compass and youthful freshness, she compensates for these deficiencies by her spirit and energy. Madame Eggers, who possesses a high soprano voice, sings very well, but there is no life or animation in her delivery. Mme. Lahrenz, is a delightful *soubrette*, and Mme. Schmiedike, although young, is an accomplished singer. Puck, [?] the principal soprano, left some short time since to fulfil an engagement which he had entered into at Hamburgh. Herr Wagner, the first tenor, is subject to frequent hoarseness; but in parts full of pathos and feeling, his performance and delivery so completely get the better of this defect, that after playing Max, Adolar, Aubry, Don Juan, &c. he is frequently called for to receive the plaudits of the audience. Herr Otto, likewise a principal tenor, possesses a fresh, well-toned voice; but his being very young, and somewhat unpractised in the business of the stage, has hitherto stood in the way of his assuming any characters of importance. Herr Schmiedike, the second tenor, is an admirable comic actor, but is most valuable for the manner in which he drills and leads the choruses. Herr Nagel, has a good baritone voice, and though he has distinguished himself in many parts, plays in a stiff, unfinished style; which observation equally applies to the bass Weber, who possesses a fine full deep voice. Herr Netz, the other bass, is a great favourite; Herr Amelung, the comic bass singer and director of the company, possesses but little voice, yet his comic delivery and burlesque style of playing, have made him an especial favourite with the frequenters of the theatre. The orchestra, although weak, compensates, as far as practicable, by its skill for want of strength; the leader is Werner, the author of several very clever compositions. The choruses are as perfect as possible, and serve to carry off the operas with great effect—they consist for the most part of Jews resident in the place, who are here especially distinguished by their love of music.

The stranger who visits Holland will indeed soon find a means of gratifying his fondness for music. The carillons welcome him on his arrival, and every half-hour during his stay, with favorite airs and romances

beautifully arranged. The operas are open unto him, and he can easily procure admission to the concerts of the dilettanti; for every where in private society, as well as places of public resort, music takes the lead.

We will now say a few words touching the grand musical festival which took place at Amsterdam on the 21st and 22d April last. This festival, which owes its origin to the Society for the Encouragement of Music, had many difficulties to contend with—the greatest, without doubt, being the want of a building perfectly adapted to the object in view. The Evangelical Lutheran Church, a tolerably extensive building, the interior of which forms an oblong, with a gallery round each side of it, was at length fixed upon, and the orchestra was erected in front of the organ. The number of vocal and instrumental performers amounted altogether to five hundred—three hundred and thirty of whom belonged to Amsterdam, the remaining hundred and seventy being from Utrecht, Haerlaem, the Hague, Leyden, Rotterdam, &c. The choruses had been for some months in training under J. B. van Bree and Mme. Schönberger Marconi, in Amsterdam, Muhlenfeld at Rotterdam, Kufferath at Utrecht. The whole was under the direction of Van Bree.

The principal soli parts were executed by Mme. Kufferath of Utrecht, and Mlle. Carnees of Amsterdam,—soprani; Mlles. Achenbach and Aarsse of the Hague,—alti; Mon. W. P. Chavonnes Vrüght of Haerlaem,—tenor; E. Böhm of Amsterdam, J. van Hove of the Hague, and J. G. C. van du Kün of Rotterdam,—bassi. Among these the palm was most decidedly awarded to Vrüght.

The performances were as follows.—*First Evening*.—1. Overture with Chorus by J. B. van Bree, (the text in Dutch.) 2. Psalm ('Vater unser' van Klopstock), by Naumann (German.) 3. First Movement of a Symphony in C Minor, by J. W. Wilms. 4. Mass in C major, by Beethoven, (German Words.) *Second Evening*.—1. Symphony, by L. Maurer, (Opus 67.) 2. Davide Penitente, by Mozart, (German words.) 3. Overture to Oberon. 4. The Battle of Nieuwpoort, Cantata, by J. G. Bertelmann, (Dutch words.) 5. Final Chorus to the Messiah, (German words.) Of these the 'Davide Penitente' pleased the least. The overture and chorus by Van Bree, composed for the occasion, was most happily adapted to the purpose, and displayed to considerable advantage the talents of the composer. The audience was estimated at about 4,000: on the entry of the King and royal family, who attended upon both evenings the whole of the performances, a thousand-voiced "bravo" resounded through the building; also in honor of the Director van Bree; of the Secretary of the Amsterdam Division of the Society, Herr van Swieden, to whose indefatigable exertions the success of the festival was mainly owing; to Bartelmann, the composer of the 'Battle of Nieuwpoort'; to the solo-singers, and to the choir. At the same time a splendid gold watch, a gold snuff-box, a crown of laurel, and a copy of laudatory verses, were awarded to Van Bree.

Thus much for the musical sayings and doings of Holland. Those of our readers who would wish to be farther informed concerning them, may obtain all the information they can possibly desire from a new musical paper started at the Hague, under the editorship of Herr G. A. Lagemann, which makes its appearance every month, under the inviting title of "MUZYKAAL TYDSCHRIFT."

TROUBADOURS.

ONE of the most celebrated of that interesting class of wandering minstrels, and whose history has lately excited the attention of the curious, was LE CHATELAIN DE COUCY, who flourished during the reign of our Richard Cœur de Lion. He was as distinguished a poet as he was a musician. Throughout the verses purporting to be his, there runs a tone of sentiment and melancholy, which renders them more interesting than belongs to the compositions of the greater part of his contemporaries; which latter usually "*harped*" upon the same subjects; viz. Spring-time, flowers and meadows, mingled with descriptions of some adventure with a young shepherdess, or thread-bare addresses to their mistress: and in the succeeding spring they renewed the same appeal. In some of his songs, De Coucy ridiculed this fashion of writing: nevertheless, he himself at times would fall into the customary laudations of Spring and its flowers.

He quitted France to fight in the Holy war, and fell before St. Jean D'Acre. His historians relate, that being mortally wounded, he charged his squire to carry his heart, after death, to the lady of his affection, Dame Fayel. "When the knight was dead, (says the Chronicle, 1380.) the squire opened the body, took out the heart, preserved it in salt and spices, and placed it in a casket. Having returned to his native country, he proceeded to fulfil the last command of his lord. He remained for some time concealed in the woods near the Chateau Fayel, watching an opportunity to communicate with the lady. Unfortunately, the husband surprised him, and having demanded the subject of his errand, he answered, trembling, that he was charged with a letter from De Coucy, which he had promised him to deliver to the lady Fayel herself. The husband read it, took the heart, and so contrived that his wife should eat it; who, when she was apprised of the horrid deception, made a vow that she would never more take nourishment, and so died hunger-starved. This anecdote, although well known, has been doubted by subsequent historians; the same adventure being attributed by the provençals to the Troubadour Cabestaing; by the Italians, to a Prince of Salerno, (it forms one of Boccaccio's tales); and by the Spaniards, to a Marquis of Astorga.

THIBAUT, Earl of Champagne, and King of Navarre, was one of the best poets of his time. Thibault, sprung from a race of kings; placed originally upon the first steps of a throne, and latterly the possessor of a crown; superior to all his contemporaries by his genius, and the results of a superior education, is, notwithstanding all these advantages, known as little else than one of the "*Metre ballad-mongers*." As a politician, he was light and versatile; as a warrior, his conduct in the East has left but a slight opinion of his courage and military talents. His poems alone have preserved his name in amber.

In general, the airs of all the songs of this period vary but little from the simple plain-song. They are written in square notes, upon four lines, and without measure. The Gregorian notation, still used in the Catholic service, is of the same character: the words, not the music, are divided into bars. The movement and the embellishments of the air depended upon the skill of the singer. It was not till the close of the reign of St. Louis, that a fifth line was added to the staff.

After the 13th century, the art of song-writing was less cultivated and fostered in the two succeeding centuries. Jean Froissard, a canon, historian and poet; Guillaume Machaud, valet de chambre to Philippe-le-bel; the Duke d'Orleans, father of Louis XII., were the only persons who sustained the reputation of the art in France. In the 15th century, however, it revived,

when a crowd of minstrels succeeded who excelled in this agreeable class of composition.

BLONDEL, or Blondiaux de Neele, renowned for his attachment to his master, Richard Cœur de Lion, was the author of thirty chansons, which are said still to exist in manuscript.

GACE BRULÉS, the author of eighty compositions, all in existence, was one of the most amiable men, the best poet, and purest writer of his day.

COLIN MUSET was a very celebrated jongleur. He has the reputation of being the inventor of the bag-pipe, the hurdy-gurdy, of the vaudeville, and round, or dance-song.

TITLES OF OLD PLAYS.

Observing that the 'Musical World' notices theatrical, as well as musical doings, the following curious list of old dramas is sent, with a hope that the perusal of it may afford ten minutes amusement,—by JOHN PARRY.

1. A new Interlude, and a mery, of the nature of the IIII Elements, declaring many proper points of philosophy, and divers strange lauds. By John Rastall. 1510.

2. Candlemas Day, or the Killing of the Children of Israel—A Mistery by Ihan Parfre. 1512.

3. The Nigramansir, a morall Enterlude and a pithie, written by Maister Skilton, Poet Laureate, and plaied before the king and other Estatys, at Woodstoke on *Palme Sunday*. No date.

4. A mery Play betwene Johan the Husbande, Tyb his Wife, and Sir Ihan the Preeſt, by John Heywood. 1533.

5. The Play of the Wether, a new and very mery Enterlude of all manner of Wethers, by John Heywood. 1533. [It is presumed that *Weather* is here meant, and not *Mutton*!]

6. The Play called the four P. P. a new, and a very mery Enterlude of a Palmer, a Pardoner, a Potycary and a Pedlar, by John Heywood. No date.

7. A brefe *Comedy* or Enterlude of Johan Baptystes preachyng in the Wildernesse, the crafty asaultes of the Hypocrites, with the glorious Baptysme of the Lorde Jesus, by Dr. Bale, Bishop of Ossory. 1538.—This author wrote several *Comedies* on religious subjects.

8. A new enterlude, entreating of the Life and Repentaunce of Marie Magdalen; not only *godlie, learned, and fruiteful*, but also well furnyshed with *pleasaunt myrth and pastyme*, very delectable for those which shall heare or reade the same, by Lewis Wager. 1567.

9. Daman and Pithias, *Comedy* by Richard Edwards, acted before the Queen [Elizabeth] by the children of her chapel. 1571.

10. A Ryght Pithy, Pleasaunt, and merie *Comedie*, intytuled Gammar Gurton's Needle, played on stage not longe ago, in Christe's Colledge in Cambridge, made by Dr. John Still, Bishop of Bath and Wells. 1575.

11. 'The longer thou livest the more fool thou art.' A very mery and pythie *Comedie*; being a myrrour very necessarie for Youth, and especially for such as are like to come to dignitie and promotion, as it may well appear in the matter followynge, by W. Wager. No date.

12. A lamentable *Tragedie*, mixed ful of *pleasant myrth (!)* conteynyng the Life of Cambises, King of Persia, from the beginning of his Kingdome unto

his death; his *one* good deed of execution, after the many wicked deeds and tyrannous murders committed by and through him. By Thomas Preston. No date.

(To be continued.)

N.B. The next list will contain the original titles to Shakspeare's Plays, which are exceedingly curious.—J. P.

CHIT-CHAT FROM THE CONTINENT.

Weimar.—The next new opera to be performed here is a grand serious opera, called 'The Negro of St. Domingo,' founded on Victor Hugo's 'Burg Jarl,' (Bug Jargal) by Wilhelm Häser, the music by W. F. Häser. It will be followed by a new comic opera, by Lobe, the title of which has not yet transpired.

Dresden.—The members of the chapel royal and court theatre, at Dresden, gave a grand concert lately, for the benefit of the pension fund, under the direction of Reissiger, and great interest was excited on the occasion by the performance of two new compositions: the first, a grand symphony, by Reissiger, in four movements, full of grandeur of invention, rich in melody, admirably worked up, displaying a perfect knowledge of instrumentation. This was followed by an air from Mercadante, admirably sung by Dem. Botgorscheck, who possesses a rich alto voice, pure, strong, and flexible. And this again by the second new instrumental piece, which was the melodrama of 'Hero and Leander,' by Schiller, musically arranged by Lindpainter, with extraordinary felicity both in reference to the expression, and to the division of the various parts of the poem, as well as to the great effect of the instrumentation. Herr Pauli recited the ballad very distinctly, and with great correctness of accentuation. Probably a softer voice would have been better adapted to the tender expression of many parts of the poem; the more energetic told very effectively. The third part of Haydn's 'Creation,' concluded the concert. The disconnecting in this manner a portion of a work which is so connected as the 'Creation,' appears to us only to be justified upon very strong grounds. The solo parts were allotted to Dem. Wüst, Herr Bubnigg, and Herr Zezi, and their exertions, formed, with those of the orchestra and the chorus, such an *ensemble* as is rarely heard.

Strasburg.—A Madame Gordon, whose name smacks of Scotch extraction, gave a concert lately at Strasburg, at which she announced herself as 'cantatrice Italienne, Membre Honoraire des Sociétés Philharmoniques de Milan, de Bologna, Rome et Naples.' The concert consisted only of pianoforte music, and vocal pieces accompanied on the pianoforte, with the exception of the overture to 'Zampa,' which was performed by the band of the garrison. The lady possesses a rich metallic alto voice, and sings with great taste and skill. Query. Is this the Mme. Gordon who figured in the recent conspiracy at Strasburg.

Paris.—Our piece called the 'Evil Eye,' has been brought out at the Opera Comique; with music by Mlle. Loïsa Puget, of which the critics there speak in terms of approbation: the chief merit in the young lady's talent, is said to reside in graceful and appropriate melody.

Mme. Tacani, the new debutante, has made a very successful appearance in the part of Amina, in 'La Sonnambula.' What the singer wants in volume of tone, she amply compensates in purity and flexibility. Rubini was finer than ever, if possible, in Elviro, and Tamburini was great in Rodolfo.

Cherubini, passing through Rouen a few weeks ago, went to the theatre. No sooner was he recognized by the orchestra than they struck up the overture to 'Les deux Journées,' which having been listened to with religious admiration by the whole audience, its performance was succeeded by an expression of en-

thusiasm that must have been particularly gratifying to the venerable and illustrious composer.

A Paris musical work concludes a memoir of Mme. De Beriot, which has been compiled entirely from the 'Musical World,' with the following characteristic flourish:—"Mme. Malibran terminated her engagements among foreigners. She was about to return to us in all the force of her admirable talent; she was about to find in the midst of her countrymen that genuine sentiment of enthusiasm, of lively and sincere affection—exclusive with the people of Paris,—and which was her only hope."—Not one word of which, either as regards herself, or themselves, is true.

THEATRES.

DRURY LANE.—'The Siege of Corinth,' the plot of which is founded upon the poem of the same name, by Lord Byron, and the music (as stated in the book of words) "*chiefly* by Rossini," was represented for the first time at this theatre on Tuesday last. The piece has been produced with unusual splendour. The scenery is superb—particularly a moonlight view of the ruins of the Temple of Neptune; and the melodramatic department, comprising the storming of the citadel, with the last grand explosion of the Greek church, are very admirable and effective. The music, not presenting any new features, either in melody, harmony, or instrumentation, did not greatly interest us. The accompaniments to some of the recitatives were decidedly the most musician-like of the whole opera; for Rossini will frequently write delightfully for the band, when his vocalization is the very bathos of common-place. Various instances of which were most palpable the other evening; where melodies and isolated phrases were adapted to sentiments, both in the airs and choruses, totally at variance with their spirit and meaning: notwithstanding, however, some very delightful effects were going on in the orchestra; and, indeed, to these we resorted during a great part of the performance. One of the best specimens of this department of the music, occurs in the chorus in the first act; 'O freedom! sacred power.' And the symphony to Miss Shirreff's scena, which opens the second act, contains a very lovely obligato for the violoncello. The finale to the second act was encored, principally, as it appeared to us, on account of its prodigious *row*. Nevertheless, it went off with uncommon spirit and precision. The choruses were excellently sung, for a first performance, and the effect of the orchestra was quite admirable.

Miss Shirreff, Messrs. Wilson, Templeton, and Balfe, severally sustained their parts with much zeal and ability: the two former gentlemen, indeed, were evidently out of their element in this music, and at times manifested great uncertainty of intonation; but liberal allowance should always be made, where there appear marked tokens of care and assiduity. The air, 'Tis midnight on the mountains brown,' is one of the very best in the opera; and it was sung in fine style by Mr. Balfe, who, in our judgment, always appears to the greatest advantage, when he is *least* thinking of Tamburini. Bald imitators are sure to catch the worst mannerisms of their model; and if there be a disagreeable feature in Tamburini's singing, it consists in those senseless flutterings up-and-down—like a bird, not knowing when and where to settle.

MISCELLANEOUS.

MR. R. B. PEAKE.—The lovers of music and dramatic entertainment will have a rich treat at this gentleman's benefit, which is announced for next Tuesday at the English Opera House. In addition to the strength of the company, Mme. Vestris and Mr. Chas. Matthews have engaged to play for him.

He will assuredly have a bumper—a less measure would be an injustice to one who knows no bounds in contributing to the delight and admiration of all around him. If it be true that every “merry jest draws a nail from our coffin,” they who exist within the atmosphere of Peake will be immortal.

MME. DE BERIOT.—A bust of Malibran has just been produced by M. & A. Biagioli, after a cast, taken from the life, by Canova. The likeness is certainly striking; but we are inclined to think that the effect would have been considerably heightened if the hair had been arranged precisely in the simple mode adopted by Malibran. The cast by Canova accompanies the bust, as a test of its accuracy. As a work of art it possesses considerable merit.—*Morning Post*.

THE RICHMOND HARMONIC SOCIETY gave their second anniversary concert on Tuesday the 1st of November: the arrangements for the same were under the entire management of Mr. W. Etherington, the president of the society; Mr. R. Platt, of Richmond, most ably led the band; which being principally amateurs, great praise is due to them for their exertions. The friends of the members have expressed themselves highly gratified with the treat afforded them.—*From a Correspondent*.

ANECDOTE OF MALIBRAN.—A young English singer in the chorus of the Italian opera in Paris, not having the means to follow the company to London, resolved upon taking a benefit concert; Malibran having promised to sing for her. By chance, on the evening fixed for her concert, Mme. Malibran was summoned to the Duke of Orleans' party. The *bénéficiaire*, uneasy, and alarmed, requested the audience to be patient. Eleven o'clock had struck, and Malibran came. After singing several romances, she took the lady aside, and said: “I promised you my evening you know: well; I have contrived to make a double harvest of it. Before I came here I sang for you at the Duke of Orleans', and here are the hundred crowns he has sent you.” Delicacy, with generosity, forms a lovely combination.

MR. WILLIAM PLUMRIDGE BEALE.—It is with real regret that we have to announce the death of this elegant musician, and very amiable man. The event occurred at Manchester, on Tuesday morning, the 8th inst. Mr. Beale was an accomplished pianist in the school of J. B. Cramer, and a composer of no ordinary taste and science. Had he written no other work than the ‘*Allegro Appassionato*,’ dedicated to his friend Mr. Cipriani Potter, and which was reviewed in No. VII of ‘*The Musical World*,’ he might claim a station among the high classical authors in his profession. Mr. Beale was a son of the music-seller at Manchester, and brother to the publisher of the firm of Cramer & Co. in Regent-street. Till within a short period of his death, (which was the result of decline) he had been residing at Mr. Coventry's, in Dean-street, whose attention and solicitude, during his sickness, could not have been surpassed by those of the dearest relation.

ROYAL SOCIETY OF MUSICIANS.—It affords us infinite pleasure to record the charitable proceedings of this excellent institution, which was founded in 1738, and chose for its motto ‘*To feed the poor that cry*.’ At a recent meeting of the society, an allowance of nearly a hundred pounds a year, was granted to the widow and seven children of the late Mr. Harris, chorus master at Drury Lane Theatre. The widow of the late Mr. Rost, trombone player, had also granted to her an annual allowance of thirty guineas. And, in addition to these good deeds, the governors granted an allowance of £75 yearly to Mr. J. S. Peile, the pianoforte player, who has lost the use of his speech, and of one side of his body, by a paralytic stroke; such an institution as this deserves the best support of the public.

Operas, Concerts, &c. for the ensuing week.

DRURY LANE..... Every evening, "The Siege of Corinth."

ENGLISH OPERA HOUSE will close next week.

ST. JAMES'S THEATRE .. ' Artaxerxes,' ' Harmony Hall,' &c.

NOTICE TO CORRESPONDENTS.

"HARMONY," of Doctors' Commons, (a strange region to search for it) should furnish us with the means of hearing the Concerts to which he alludes.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

- Bertini's Second Book of Studies, introductory to the Studies by J. B. Cramer CHAPPELL
Czerny's Musical Greenhouse, No. 5, by Clinton WESSEL
— Souvenir du Jeune Age.
Rondeau DITTO
Gloria in excelsis, from Mozart's 12th Mass. H. Paer HOLLOWAY
Kalkbrenner, Bluettes Musicales sur la Tentation MORI
— Introduction et Rondeau, on L'Orgie DITTO
Last Notes of Malibran. Arranged from "Vanne se alberghi" LONSDALE
Les Fleurettes, No. 6. G. Warne WARNE
La Chasse, Tableau Musicale. Kulenkamp EWER
Les Petits Bijoux. No. 1. Cielo a mia lunghi. 2. My heart is still with thee. 3. The guitar of Spain. 4. The light Castanet. 5. O'er the plains. 6. The lowland bride. Arranged as easy Rondos, D. Schellon JEFFERTS
Les Trois Frères, Nos. 1, 2, 3, arranged by G. Manning D'ALMAINE
L'Esmeralda. In imitation of a musical snuff box. Binfield DITTO
Mazzinghi, (J.) 'What shall he have,' 'The fox jump'd over,' 'Hart and hind,' 'List, list, list.' Arranged as Duets DITTO
Moscheles, "Flore," New Rondeau de Concert MORI
Reissiger's "Les Gracieux," 3 Rondeaux, No. 2 WESSEL
Strauss' Alexandra Walzer, op. 56 DITTO
— Iris Ditto, op. 75 DITTO
— Helenen Ditto, op. 38 DITTO
— Frohsinn mein Ziel, op. 63 DITTO
— Das leben ein Tanz, op. 49 DITTO
— Carnevals-spende, op. 60. DITTO
Wesley, (Samuel) Grand Duet in 3 movements DEAN
VOCAL.
And have I lived to hear thee blamed. Song, T. H. Bayly; music by Osborne CHAPPELL
I love, I love the morning. Duet, Trebles, Rev. W. H. Havergal PAINE
Oh! take back the lute. Ballad, J. A. Wade OLLIVIER
Thalberg. Within the convent garden WESSEL
— 'Mid stormy winds .. DITTO
— A joyous smile DITTO

- The rose tree, by G. F. Taylor MASON
The light is fading in the valley. Words by Mrs. Cornwall B. Wilson, music by H. W. Goodban .. NOVELLO
The broken wreath. Ballad, W. F. Gillespie .. DEAN
Why wilt thou here for ever dwell. Duet, J. A. Wade OLLIVIER
FOREIGN VOCAL.
Le songe de Tartini, ou la cadence du Diable, for Voice and Violin. L'anseron MORI
Ma Normandie. Romance, F. Bérat CHAPPELL
Ove giungi che valgon. Recit. and Cavatina, Muzzicato. EWER
Quando incise su quel marmo Recit. and Cavatina, Bellini DITTO
SACRED.
Lord of Heaven, and Earth, and Ocean. Haydn's National Hymn, arranged by Calcott LONSDALE
Reinagle's Original Psalmody ... COCKS

GUITAR.

- Derwort, (G. H.) Twelve Spanish Waltzes HOLLOWAY
Fanchon, the lyre girl. Himmel JOHANNING
The lowland bride. Arranged by G. Derwort JEFFERTS
The Swiss girl's song. Himmel JOHANNING
Through the meadows. Ditto DITTO
'Tis not the sparkling tear. Mozart. DITTO
'Tis love that makes our life glide on. Himmel DITTO
To-day, away with every sorrow. Ditto DITTO
FLUTE.

- Berbiguier's Thirty Preludes and Cadenzas COCKS
Clinton. Second Book of Studies WESSEL
Dronet's Instructions. Abridgment of CHAPPELL

MISCELLANEOUS.

- Müller's Second Set of Twelve Opera Overtures for 2 violins .. COCKS
The Musical Gallery, Nos. 9 to 12, completing the set called "Die Prager Studenten" JOHANNING
The Violinist, Twelve Admired Italian Airs, in 6 Nos. for Violin and Piano-forte. N. Mori MORI
Souvenirs de Rubini, Bellini, et Rossini, arranged for Violoncello and Piano-forte, by F. W. Crouch DITTO
Wessel and Co.'s Military Journal, Book 41, Souaambuia WESSEL

ERRATUM.

In our last number, p. 125, 8th line, instead of 'Where were his ears,' read, 'Where were the writer's ears.' In its present state, the sentence being ambiguous, may involve a question as to the correctness of Mr. Willman's musical ear—a quality, which no one possessing that useful appendage to his cranium, would dream of doubting.

THE WRECK'D BARK, by E. J. LODER.

This song is now going through four editions in the short space of six months, and singing at all public places of amusement with enthusiastic applause, and acknowledged by all the Critics and Professors to be the finest descriptive song that has been published for years. Also a Third Edition of that beautiful and pathetic Ballad, entitled "Fair Geneviève," which the late Madame Malibran sung with that feeling, that caused many a tear to drop from an audience who highly appreciated her wonderful talent.

J. MASON, 58, Great Russell-street, Bloomsbury. Where may be seen his new and improved Cottage and Cabinet Piano-fortes; the prices far below any other Manufacturer in London.

MUSICAL GROUP OF PORTRAITS.

SHORTLY will be published, a faithful Group, representing Mr. Robert Lindley, the veteran violoncellist; the late Signor Spagnoletti; and Mr. W. Lindley (son of the former.) To be drawn on stone by Mr. Sharp, from a much-admired Miniature by Mrs. Wigley; and to be published by Mr. Dickinson, 114, New Bond Street, in the best style of Lithography. The original may be seen, on application to Mr. Dickinson.

Indian Proofs, 6s. Prints, 5s.

MUSIC Published by R. MILLS, (nephew of, and successor to, the late R. Birchall) at his original Musical Circulating Library, 140, New Bond-street. 'The Maid of Loire,' ballad by J. P. Knight; 'The Merry Gipsy,' song by J. P. Knight; 'I'm Queen of a Fairy Band,' cavatina by Ditto; 'The Traveller,' glee for three voices, with symphonies and accompaniments, by W. Horslev, Mus. Bac. Oxon.; also Horslev's glees, 'Mine be a cot,' 'by Celia's arbour,' 'See the Chariot,' &c. arranged with accompaniments for the piano-forte, by the Author; 'The Call of the Quail,' by Beethoven; 'Haydn's Celebrated Canzonets,' sets 1 and 2, new edition, edited by W. H. Callcott; 'The Soul's Errand,' (sung by Mr. H. Phillips) by W. H. Callcott.

Just Published.

CIMAROSA'S "IL MATRIMONIO SEGRETO;" the whole of the Opera, Piano-forte and Voice, price 10s. 6d.

CZERNY'S NEWEST COMPOSITION, Op. 411, Introduction and Rondo for the Piano-forte, price 4s.

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CECILIAN SOCIETY, Albion Hall, Moorgate.—The Fifty-first Anniversary will be celebrated by a Performance of HAYDN'S SEASONS, on St. Cecilia's Day, Tuesday, 22nd of November.

Principal Professional Performers, Miss Birch, Miss Rolle, Mrs. G. Wood, Mr. Turner, Mr. Purday, Mr. Harper, (with a Trumpet Concerto) Mr. Harper, Jun. (with a Violin Concerto) Mr. Ashley, &c. &c.

To commence at Seven precisely. Books of the Words to be had at the Rooms. Single Tickets, 3s. Double Ditto, 5s. each, may be had of Mr. Peck, 44, Newgate Street; Mr. Novello, Dean Street; Mr. Purday, 45, High Holborn; and Mr. Johnson, 114, London Wall.

REMOVAL.—LONSDALE'S, (late Birchall & Co.) Musical Circulating Library, and publishing Warehouse, removed to No. 26, Old Bond-street, nearly opposite Burlington Gardens, established 50 years. Terms on application, for Subscribers and Non-Subscribers. A large collection of duplicate copies not now required, of Works both ancient and modern. Also, full scores of Operas, &c. by Cimarosa, Sarti, Pasiello, Hasse, Isouard, Jomelli, Gluck, Gardi, Portogallo, Marinelli, Perez, Federici, Guglielmi, Millico, Caruso, Tritto, Manfredi, Nauman, Cherubini, Marcelllo, Boccherini, Pergolesi, Feo, Sala, Handel, &c. &c. Single Orchestral Parts to Cherubini's Mass in F.; also, to Handel's Israel in Egypt, The Messiah, and Acis and Galatea.

ERARD'S GRAND PIANO-FORTES.

NEW PATENT.

NOTICE is hereby given, that His Majesty has been graciously pleased, with the advice of his Privy Council, in consideration of the merits of the invention, and the difficulties encountered by him in establishing the work, to grant to Pierre Erard of Great Marlborough-street, Harp and Piano-forte Maker to Her Majesty and the Royal Family, new Letters Patent for his Patent-actioned Grand Pianoforte.

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THE Overture and Choruses in Spohr's Oratorio of the 'CRUCIFIXION,' or 'THE LAST HOURS OF THE REDEEMER,' arranged by Henry J. Gauntlett, in eight numbers, each 1s.

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